

A COLLECTION OF
ONE HUNDRED AND TWENTY
PAINTINGS

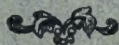
BY

DAVID TENIERS

(FROM BLENHEIM PALACE)

THE PROPERTY OF

HIS GRACE THE DUKE OF MARLBOROUGH.



ON EXHIBITION

AT

MR. DAVIS'S GALLERIES,

147, NEW BOND STREET, LONDON.

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841

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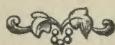
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PREFACE.



THE description of this most interesting series of pictures by David Teniers is a reprint, by permission of His Grace the Duke of Marlborough, of the "Catalogue Raisonné, or a List of the Pictures in Blenheim Palace," most carefully compiled by George Scharf, Esq., F.S.A., and published in 1862.

At that time the collection was placed in the Billiard Room in Blenheim Palace.

CHARLES DAVIS.

December, 1884.

£12,000

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A DESCRIPTION OF A SERIES
OF 120 PAINTINGS BY
DAVID TENIERS.



HE Archduke Leopold William,¹ when governor of the Low Countries, appointed Teniers his principal painter, and gave him the superintendence of his gallery, which contained the works of the most distinguished masters of the Italian as well as of the Flemish school. Many of these pictures had been purchased from the collection of King Charles I., on their dispersion by the Parliament in 1649. Teniers painted small copies of the principal pictures in the Archduke's collection, in which he imitated the particular style of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be engraved and published in a folio

¹ Leopold William, the son of Ferdinand II., Emperor of Germany, was born in 1604, and devoted to the ecclesiastical profession. He became bishop of Passau, Strasburg, Halberstadt, Olmutz, and Breslau, Grand Master of the Teutonic Order, and afterwards Governor of the Low Countries. He occasionally exchanged the crosier for the sword, and ranks among the distinguished military characters of the period. On the death of his brother, the Emperor Ferdinand III., he was put in nomination against his son Leopold; but he refused it from attachment to the interests of his house, and became a guardian to his nephew, who, at the age of 18, ascended the Imperial throne as Leopold I. in 1657. The Archduke Leopold William from this period relinquished the pursuit of arms and politics, and spent the remainder of his life in retirement, indulging his taste for the arts and botany. He died in 1662. See Coxe's 'House of Austria.'

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volume, dedicated to his patron ; it is now generally called the *Teniers Gallery*. The following is on the title-page :—‘Theatrum Pictorium Davidis Teniers, Antverpiensis pictoris serenissimorum principum Leopoldi Guillelmi Archiducis Austriae, & Joannis Austriaci pro Philippo IV., Rege Hispaniarum Belgij Gubernatorum. In quo exhibentur ipsius manu delineatae ejusque cura in aes incisae Picturae Archetypae Italicae quas ipse Ser^{mus}. Archidux in Pinacothecam suam Bruxellis collegit.’ The first edition was published at Brussels in 1660, and contains about two hundred engravings.

His own portrait, engraved by Lucas Vorsterman, jun., from a painting by Petrus Thÿs, is prefixed to the volume. The plate is entitled :—

‘David Teniers, Antuerpianus Sereniss^{is}. Leopoldo Archiduci, & Ioanni Austriaco Belgij Gubernatoribus Pictor familiaris, & Utrique: à Cubiculis. A^o. M.D.C.LIX. Ætat: 49.’

Teniers painted a picture of the interior of the gallery of Prince Leopold William, exhibiting a collection of fifty pictures. In this painting the Archduke himself is represented dressed in black and wearing a high-crowned hat, in conversation with the artist, and pointing with his cane to one of the pictures.

This painting is still in the collection in the Belvidere Palace at Vienna (page 121 of the catalogue published in 1845 by Albert Krafft), and described also in Smith’s ‘Catalogue Raisonné,’ No. 26 of the works of Teniers.

Most of the pictures were removed from Brussels to Vienna on the retirement of the Archduke from the government of the Netherlands, and are now to be seen in the gallery of the Belvidere at Vienna.

The numbers upon the pictures and next to the titles in the following list correspond with numbers on the plates in the ‘Teniers Gallery’ above-mentioned.

The engravings in this work, it should be borne in mind, are, for the most part, the *reverse* of the originals, and also of the copies by Teniers in this apartment.

References have been added to Krafft’s catalogue of the Belvidere pictures, and to the plates in the ‘Galerie de Vienne,’ 4 vols. 4to., by Charles Haas.

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As these pictures were formerly numbered and catalogued by the late Rev. Vaughan Thomas, those references are still given at the conclusion of each description. The letters v. r. stand for his name.

(1.) **No. 1.**—THE FRONTISPIECE, designed by Teniers for the 'Theatrum Pictorium,' now commonly known as the 'Teniers Gallery,' is engraved in that volume by J. Troyen.

It represents a portrait of the Archduke Leopold encircled in a wreath, with a sword and baton on one side, and a painter's palette, &c. on the other. Among the stems of the wreath, which comprises the palm branch, laurel, and garden flowers, is twisted a band with the motto "FORTITER SVAVITER" on it.

On the pedestal supporting this centre-piece is a dedication to the Archduke by Teniers, dated A° M.D.C.LVIII. A youthful figure of Valour, in full armour, stands at the side, and the busts of five eminent men are ranged on the cornice of an architectural recess in the background. Three boy-Cupids are introducing pictures and a tray of coins, books of music and drawings, and engraving tools lie in the foreground.

Two of the pictures supported by the Cupids are recognizable by being separately engraved in the volume; they were probably special favourites with the owner of the gallery. One of these, the portrait of a young lady, by Palma Vecchio, will be described subsequently under No. 194. The other picture, however, is not included in the series at Blenheim, and a description of the original, by Giorgione, now preserved in the Belvidere Gallery at Vienna, may not be unacceptable in this place. It represents two male figures, half length. One, wearing a cuirass, but bare-headed, lays his hand on the shoulder of a young man crowned with vine-leaves, and at the same time conceals the handle of a stiletto behind him. The young man, apparently trying to escape, is in the act of drawing his sword. The

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background is dark, and the picture may be said to exhibit many of the characteristics of Giorgione in full force.

Ridolfi describes this picture in the first edition of his '*Maraviglie dell' Arte*,' published in 1648, as still in Venice (vol. i., p. 82), and names the personages as C. Plotius and C. Luscius, on the authority of Valerius Maximus. According to this writer (Lib. vi. 12) Plotius attacked and slew Luscius.

This picture is engraved in the '*Teniers Gallery*,' pl. 23, by J. Troÿen.

The original, painted on canvas, is in the Belvidere Gallery at Vienna. See Krafft's Catalogue, p. 16, No. 10.

It has also been engraved in mezzotint by Prenner and by G. Leybold in Haas's '*Galerie de Vienne*,' pl. 26.

Passavant, in the text which he contributed to the last-named work, remarks that the face of the youth wearing the vine-wreath much resembles that of Giorgione himself, and expresses a suspicion that the real subject of the picture relates to some forgotten incident in the painter's own life.

(This frontispiece is numbered by v. t. 25.)

(2.) 4.—ST. NICHOLAS AND A FEMALE SAINT, half-length figures, copied from Bellini.

St. Nicholas wears a brown cope, richly embroidered with gold, the figure of Moses being prominent in the border near the large morse, or brooch, which fastens the garment on his breast. His under-dress is white, and he holds three gold balls on a red book in one hand, and a long pastoral staff in the other. His hair is short and grey, and his eyes are fixed on the spectator. The female saint is seen in profile; a gold band with pearls and jewels encircles her brown hair, and her dress is lilac and gold.

A pilaster behind the figures suggests the idea that the original was only the portion of a larger picture.

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It is rich and mellow in colour, with a black background.

This picture is signed with Teniers' monogram **D**.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 113.)

- (3.) 5.—THE VIRGIN AND CHILD, full-length figures, seated on a throne. A tall, narrow picture, copied from Bellini.

The head of the Virgin is covered with a hood. Both figures look at the spectator. The Virgin holds out her hand as if for charity. The infant Christ, seated on her lap, wears a small shirt, and raises one hand in benediction; a small book also rests upon his knee.

The under-dress of the Virgin is a richly-patterned brocade. A peculiar girdle, or joined-band, is on the ground at her feet.

Painted on canvas stretched upon board.

Engraved in the 'Teniers Gallery' by Lisebetius.

(Numbered by v. t. 60.)

- (4.) 8.—A NAKED FEMALE, partially covered with a crimson drapery, seated on the ground at the foot of a leafless tree. A rich landscape beyond. Copied from Bellini.

Painted on canvas strained on board.

Engraved in the 'Teniers Gallery' by Lisebetius.

(Numbered by v. t. 21.)

- (5.) 9.—ST. SEBASTIAN. A half-length figure, copied from Bellini.

The saint is represented tied to a column, of which only the shaft is visible, looking upwards, pierced with three arrows and wounded also in the arm.

The background is very dark.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 116.)

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- (6.) 14.—Copied from Giorgione. Half-length figure of a rough-haired, bearded man, holding a roll of paper in his left hand, and with the other pointing forward.

The complexion is very ruddy; he wears a brown fur cap, and a grey dress. The hands are red-brown. The scroll in his left hand is white.

The fore-shortening of the hand, which is raised above the elbow, exhibits many of the characteristics of Van Cleef, or the German School of that period.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 29.)

- (7.) 15.—PORTRAIT OF A MUSICIAN. Copied from Giorgione.

He is represented, half-length, in a full mantle, resting his left hand on a violin. He is crowned with leaves, and looks towards the spectator.

The background exhibits a crescent moon, with the rest of the disk traceable. The sky is stormy, and the distant building appears as if illumined by a flash of lightning.

Painted upon canvas stretched on board.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun., but not reversed as in all other instances in this series.

(The late Rev. Vaughan Thomas, who numbered this picture 50, called it "Nero fiddling. Rome burning in the distance.")

- (8.) 16.—ST. JOHN THE EVANGELIST. Copied from Giorgione.

He is represented in old age, holding a book open in one hand and his red mantle in the other. The eagle appears at the side behind him.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 90.)

* * This picture is still in the Gallery of the Belvidere at Vienna, and described in Albert Krafft's Catalogue, Vienne, 1845, p. 15, *Chambre deuxième*, No. 3.

(9.) 18.—EUROPA. Copied from Giorgione.

The bull is seen dashing through the waves with Europa on his back, who appeals with violent gestures to her two companions, who stand in the foreground in attitudes of despair. Two oxen are in front of them. A shepherd, with a gourd hanging at his girdle, leaning against a tree on the opposite side, is absorbed in playing upon a pipe. Two oxen are at the foot of the same tree.

Grey and brown in tone, but, at the same time, a pale, clear picture. The absence of warm colours is remarkable.

The shepherd wears a blue jacket with white sleeves, brown breeches and bare legs.

This picture corresponds in size with the Europa by Titian (No. 69), also in this collection.

Engraved in the 'Teniers Gallery' by T. van Kessel. (Numbered by v. t. 104.)

(10.) 20.—THREE FIGURES IN A LANDSCAPE. Copied from "The Three Magi," by Giorgione, and subsequently altered by Teniers into three persons of a totally different character.

On a careful investigation, the former state of the picture can be traced, showing that it was in the first instance a faithful copy of the original. This is further attested by the engraving by J. Troyen in the 'Teniers Gallery.'

The long robe of the central standing figure has been changed into a pair of grey trowsers, a scarlet jacket and white handkerchief take the place of a large cape, and a dark green cap encircles his head. The most singular change perhaps is that of the conversion of the angle and compasses held by the young man seated on the ground into a spoon and a bowl of milk.

The old bearded man in a cowl, holding a tablet inscribed with astronomical figures, is converted into an old peasant with a broad-brimmed hat holding a sack.

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Instead, also, of a pair of compasses, he carries a spade. The left hand of the middle man is likewise introduced as holding a stick.

(Numbered by v. t. 12.)

* * The original picture is now in the Belvidere Gallery, page 8, No. 6, of Krafft's Catalogue. Engraved also in Haas's 'Galerie de Vienne,' pl. 25.

Mrs. Jameson thus explains the significance of this picture in her 'Legends of the Madonna,' page 240 :—"It represents a wild, rocky landscape, in which are three men. The first, very aged, in an oriental costume, with a long grey beard, stands, holding in his hand an astronomical table; the next, a man in the prime of life, seems listening to him; the third, a youth, seated and looking upwards, holds a compass. I have myself no doubt that this beautiful picture represents the 'three wise men of the East' watching on the Chaldean hills the appearance of the miraculous star, and that the light breaking in the far horizon, called in the German description the rising sun, is intended to express the rising of the star of Jacob."

- (11.) 27.—HERODIAS BEARING THE HEAD OF ST. JOHN IN A CHARGER: the Executioner in profile at her side. Copied from the School of Leonardo da Vinci. Engraved in the 'Teniers Gallery' by J. Trojen. (Numbered by v. t. 85.)

* * The original picture on panel is still in the Belvidere Gallery. See Krafft's Catalogue, page 37, No. 12.

- (12.) 28.—ST. SEBASTIAN. Copied from Andrea Mantegna. The saint, a whole-length figure, is bound by cords to a column which forms part of a ruined triumphal arch. Fragments of bas-reliefs lie on the chequered marble pavement.

In the distance are seen figures on a road winding between two rocks, and beyond this, across an expanse of water, a rich landscape of houses and mountains. The martyr is pierced with numerous arrows, one of which has entered his forehead.

A clear, silvery-toned picture, with much blue in the broad expanse of sky.

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Engraved in the 'Teniers Gallery' by J. Troyen.
(Numbered by v. T. 111.)

* * The original picture is now in the Belvidere Gallery at Vienna.
See Krafft's Catalogue, page 53, No. 46. Painted on panel.

(13.) 30.—THE TOILET OF VENUS. Copied from Correggio.

Venus, naked after leaving the bath, seated at a table holding a looking-glass, in which a dove sees the reflection of itself; a comb in her right hand.

Through a distant window, Cupid is seen in the air guiding a warrior, carrying a lance on his shoulder, and advancing with rapid steps.

Engraved in the 'Teniers Gallery' by T. van Kessel, and copied again for Landon's Series 'Vie et Œuvre du Corrège,' Paris, 4to. 1811, pl. 66.

(Numbered by v. T. 75.)

(14.) 31.—AN INCANTATION. Copied from Correggio.

A witch, kneeling in front of a chair upon a magic circle, inscribed on the ground, upon which also are laid a book, vases, compasses, a knife, a lamp, and a human arm-bone, turns round to Cupid as he flies off towards a window. A bearded man with two spears and a helmet lies asleep on the opposite side of the circle. A star shines over his head.

Engraved in the 'Teniers Gallery' by Q. Boel, and also in Landon's 'Vie et Œuvre du Corrège,' pl. 65.

(Numbered by v. T. 67.)

(15.) 36.—ADAM AND EVE IN PARADISE. Copied from Padovanino.

They are seated under a tree, round the trunk of which the serpent is coiled; a leopard and rabbit are seen on one side.

Engraved in the 'Teniers Gallery' by Q. Boel.

(Numbered by v. T. 41.)

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- (16.) 38.—MOSES STRIKING THE ROCK. Copied from Primaticcio.

Six figures, all standing, with the exception of one woman, who kneels. The garments of Moses are lilac, with a yellow mantle. His hair and beard are quite white. The old man in front with white hair wears a blue dress and crimson mantle.

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 145, No. 4.

Engraved in the 'Teniers Gallery' by P. Lisebetius.
(Numbered by v. T. 74.)

- (17.) 39.—JUDITH WITH THE HEAD OF HOLOFERNES. Copied from Saraceno, called Carlo Veneziano.

A night scene, with the rich brown effect of Honthorst. An old woman holds a candle, and at the same time opens a sack to receive the head.

Judith wears a crimson bodice. Her dark arm against the white sleeve is very effective. The head of St. John is in deep brown shade.

The original picture is still in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 12, No. 41.

Engraved in the 'Teniers Gallery' by J. Troyen.
(Numbered by v. T. 45.)

- (18.) 41.—CUPID SUBDUING PAN. Copied from Carracci.

The god of Love kneels upon Pan, as he struggles on the ground, and ties a cord round his neck. The syrinx and the bow and quiver lie beside them. A tall, upright picture.

Engraved in the 'Teniers Gallery' by J. Troyen.
(Numbered by v. T. 95.)

- (19.) 46.—VIRGIN AND CHILD SEATED BETWEEN TWO SAINTS. Copied from Polidoro Veneziano (Lanzani).

St. Nicholas kneels, resting one hand on a book, and with the other holding a pastoral staff, towards which

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the infant Christ extends his arms. He wears a dark blue robe lined with crimson over a white dress. A monastic female saint, probably St. Theresa or St. Clara, kneels by the side of St. Nicholas. Her dress is grey-black, with a white wimple.

A rich landscape in the background.

The three balls, the emblem of St. Nicholas, are in the extreme right-hand corner. The dress of the Virgin is crimson.

Engraved in the 'Teniers Gallery' by Lisebetius.

(Numbered by v. t. 16.)

- (20.) 47.—A HOLY FAMILY. Copied from Polidoro Veneziano (Lanzani).

The Virgin, in a crimson dress, reclining against a bank under a tree, holds a book in both hands, and looks down towards the infant Saviour lying on white linen upon a blue mantle. St. Joseph, beside her, rests with both hands on a crutch-shaped staff, and looks towards the book.

Distant landscape, with sea beyond; towers and buildings. A long picture.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 4.)

- (21.) 48.—A HOLY FAMILY. Copied from Polidoro Veneziano (Lanzani).

The infant St. John brings a lamb to the infant Christ, who, as he stands on the Virgin's lap, leans forward with an expression of pleasure. A parrot on the ruined wall behind the Virgin. A long landscape.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 3.)

- (22.) 51.—HERODIAS WITH THE HEAD OF JOHN THE BAPTIST. Copied from Titian.

Half-length figures. A black boy and an attendant, with hands raised to a veil on his head, are introduced.

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A very subdued and grey-toned picture. It seems to have been enlarged at the lower part. The dress of Herodias is a dull pink, with grey-white sleeves and frill. Her hair is light yellow. She wears a string of beads round her neck.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

An inner frame is introduced in this painting which does not appear in the engraving.

(Numbered by v. t. 42.)

(23.) 52.—TITIAN. Copied from Titian.

His own portrait in a black cap, with long grey beard, a black furred robe, and a turned-down white collar; a triple gold chain round his neck.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original picture on panel is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 44.

It was engraved in 1587 by Agostino Carracci; engraved also in Haas's 'Galerie de Vienne,' No. 28.

(Numbered by v. t. 119.)

(24.) 54.—PORTRAIT OF A GENTLEMAN, bare-headed, with dark beard. Copied from Titian.

A half-length figure in a dark furred robe, holding a letter; the thumb of his left hand thrust into his girdle.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 56.)

(25.) 55.—A MALE PORTRAIT. Copied from Titian.

Half-length figure, with black-brown hair, in a blue-grey satin dress with slashed sleeves; his left hand holding the grey-white fur trimming of his dress on the opposite side. Dark beard and short straight hair.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 92.)

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- (26.) 56.—A MALE PORTRAIT. Copied from Titian.

A half-length figure, with dark beard and black cap, wearing a furred gown; his right hand, with a letter, resting on a table at his side. The thumb of the other hand fixed in his girdle. A ring on the fore-finger.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 89.)

- (27.) 57.—PORTRAIT OF THE ARTIST'S PHYSICIAN, called IL PARMA. Copied from Titian.

A half-length figure, with flowing grey hair, no beard, but small moustaches, in a plain black dress, part of which he holds with his left hand. Two large rings are on his fingers.

Engraved in the 'Teniers Gallery' by J. Troÿen.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 40.

(Numbered by v. t. 93.)

- (28.) 58.—ST. CATHERINE. Copied from Titian.

Half-length figure in a white dress. Her right hand holds the broken wheel; the left, holding a palm-branch, rests on a pedestal. Her eyes are fixed on the spectator. She wears a crimson dress, and white sleeve with blue band passing across from her shoulder.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 29.

(Numbered by v. t. 61.)

- (29.) 59.—PORTRAIT OF A SCULPTOR, or ANATOMIST. Copied from Titian.

Half-length figure holding a fragment of a small figure, dressed in black, with a white lining to his sleeve, and looking over his shoulder at the spectator;

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his left arm is partially bare. Very dark brown hair; sallow complexion.

Simple and clear in colour, and remarkably well painted. The torso of grey marble is excellent.

The portrait has till recently been called Sansovino. It is now named Vesalius.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 18, No. 24.

It is also engraved in Haas's 'Galerie de Vienne,' No. 35.

(Numbered by v. t. 15.)

(30.) 62.—A HOLY FAMILY. Copied from Titian.

The Virgin holding the infant Saviour standing on a table. He shows her with both hands some fruit which the youthful St. John has given him. The Virgin is also receiving flowers in her left hand from St. John, who looks anxiously towards Christ, and holds in his left hand the strip of parchment. Cherries lie on the table. St. Joseph with a staff, and Zacharias wearing a turban, stand at the sides. The drapery of a canopy is behind the central figures. Half-length figures. Very dark and grey in tone.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 45.

(Numbered by v. t. 62.)

(31.) 66.—THE VIRGIN AND ST. LOUIS ADORING THE INFANT SAVIOUR. Copied from Titian.

Half-length figures. The youthful Saviour lies on the Virgin's lap, and raises his arms as he looks towards her. St. Louis, with bare head and tonsure, wears a cope embroidered with fleurs de lis. A distant church

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is seen between him and the curtain which falls behind the figure of the Virgin.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 30.)

(32.) 69.—THE RAPE OF EUROPA. Copied from Titian.

Europa, on the bull dashing through the water, occupies the extreme right-hand corner. Her three companions are seen lamenting her departure on the distant shore.

The figures are altogether subordinate to the landscape, which is of a wild and rocky character. The general tone is very cold, but softer and more pleasing than the engraving would indicate.

Engraved in the 'Teniers Gallery' by Q. Boel.

(Numbered by v. t. 97.)

(33.) 74.—ÆGINA. Copied from Titian.

The nymph reclines on a bed, looking upwards to a flame issuing from clouds. An old woman with a stag, or antelope, are at the foot of the couch. Ægina rests one hand on a large circular dish. Jupiter visited this object of his passion under the form of a flame of fire.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 106.)

(34.) 76.—ULYSSES ALDROVANDI. Copied from Titian.

He holds in his left hand the claw of a small bird; his right hand is raised to his breast.

The original of this picture is painted on canvas, and is considered by Passavant to belong to the class of Titian's finest portraits.

Ulysses Aldrovandus, the great naturalist, was born of a noble family at Bologna in 1522. He quitted a mercantile life for the pursuit of science, and in 1568 induced the senate of Bologna to establish a botanic garden. He formed an extensive museum, and delivered public lectures. His writings on natural history are exceedingly voluminous. He died 1607, in his 85th year.

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Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 15, No. 5.

It is also engraved by J. Krepp in Haas's 'Galerie de Vienne,' vol. i., pl. 34. In this engraving there is a cap lying on the table beside him which does not appear in the 'Teniers Gallery' plate.

(Numbered by v. t. 91.)

(35.) 79.—PORTRAIT OF A LADY. Copied from Titian.

She wears a deep crimson dress with sleeves. White collar and under-dress. A row of pearls hang in front. Her hair is brown. The background dark grey. Her left hand rests on a table covered with a rich carpet; she wears a girdle and pendant, which she raises with her right hand.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 15, No. 1.

(Not specified by v. t.)

(36.) 81.—ST. ALOISIUS GONZAGA THE JESUIT. Copied from Titian.

A half-length figure, beardless and dressed in black, holding in one hand a brown sponge and two brown arrows, and pressing the other fervently to his breast. He looks upwards towards a ray of light descending upon him. His head is encircled with a glory. His hair and eyes are dark brown.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 30.

(Numbered by v. t. 84.)

(37.) 82.—AN ALLEGORY. Copied from Titian.

A female figure on her knees embracing a child
 BLENHEIM.

kneeling beside her, pointing upwards to a ray of light. A winged angel seems about to take charge of the child.

Engraved in the 'Teniers Gallery' by L. Popels.

(Numbered by v. t. 76.)

(38.) 83.—PORTRAIT OF A NOBLEMAN. Copied from Titian.

Dressed in black, with his left hand on the hilt of his sword; a gold medallion is prominent in his black cap. A curtain forms the background.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 27.

(Numbered by v. t. 100.)

(39.) 84.—LUCRETIA. Copied from Titian.

A half-length figure with furred mantle, and a striped scarf hanging over her right shoulder.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 81.)

(40.) 85.—ST. JAMES THE GREATER. Copied from Titian.

Seen to the girdle. He holds a staff in one hand, and rests the other on a book.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 17, No. 18.

(Numbered by v. t. 82.)

(41.) 86.—PORTRAIT OF A NOBLEMAN. Copied from Titian.

A half-length figure, wearing a black cap and long black Spanish cloak. Both hands attached to the girdle in front. Two large rings on the left hand. Expression of countenance and grey and brown beard resemble Philip II. The head is admirably painted in mellow tone.

BLENHEIM.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 43.)

(42.) 87.—DIANA. Copied from Titian.

A half-length figure, standing by a pedestal caressing a spaniel which jumps up to her. A very large arrow is in her right hand. She looks towards the spectator.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 87.)

(43.) 88.—BENEDETTO VARCHI, the Historian. Copied from Titian.

Holding a small book in his right hand, and resting the left arm upon the pedestal of a column.

The original picture, signed "TITIANUS F.," is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 20, No. 37.

Varchi was born at Florence in 1502. He wrote commentaries on Dante and Petrarch, and published the 'Storia Fiorentina' from the year 1527 to 1533. He died in 1565.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 53.)

(44.) 90.—JOHN FREDERICK, ELECTOR OF SAXONY. (?) Copied from Titian.

Seated in an arm-chair, wearing a mantle trimmed with fur. He holds a cap in his left hand. Seen to the knees.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 46.

(Numbered by v. t. 115.)

BLENHEIM.

- (45.) 93.—VENUS AND CUPID, known as "La Vénus qui se mire." Copied from Titian.

Cupid holds a square black looking-glass to Venus, who is seen to the knees seated on a couch. A furred dress partially covers her right shoulder, and envelopes the lower part of her figure.

A copy from this picture, attributed to Rubens, is at Hampton Court Palace.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 86.)

- (46.) 94.—HALF-LENGTH PORTRAIT OF A YOUNG LADY. Copied from Titian.

She is seen standing, looking at the spectator, holding a small white animal on her hand. It is fastened to her bracelet by a chain from a collar round its neck. Her dress is of a yellow-brown colour, and peculiarly graceful and simple in form. A rose appears on her bosom.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 78.)

- (47.) 97.—PORTRAIT OF A DOGE OF VENICE. Copied from Tintoret.

Nicolas da Ponte, the eighty-seventh Doge of Venice, represented at a very advanced age, seated, wearing the crimson ducal cap and mantle, and leaning his left hand on one of the arms of the chair. Seen only to the waist, but both hands are shown. His beard is yellow-grey.

Nicolas da Ponte was born in 1487, elected doge in 1578, and died 1585, at the age of 98.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 10, No. 26.

(Numbered by v. t. 22.)

BLENHEIM.

- (48.) 99.—THE AGONY IN THE GARDEN. Copied from Tintoret.

Engraved in the 'Teniers Gallery' by P. Lisebetius.
(Numbered by v. t. 48.)

- (49.) 101.—AN AGED MAN ATTENDED BY A BOY. Copied from Tintoret.

This venerable personage, bending with the weight of years, is seated, resting both hands on the arms of his chair. He wears a furred robe, and a black cap. His figure is seen below the knees. The boy stands on his left side, and looks at the spectator.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 13, No. 48.

(Numbered by v. t. 51.)

- (50.) 103.—A VENETIAN SENATOR. Copied from Tintoret.

An old man in a black robe, with white beard. Half-length figure.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original is in the Belvidere Gallery : see Krafft's Catalogue, p. 8, No. 7.

(Numbered by v. t. 8.)

- (51.) 105.—CATTLE IN A LANDSCAPE. Copied from Tintoret.

A cold but clear-toned picture. The cows are white and brown. The distant shepherd pointing to the right wears a crimson jacket.

Engraved in the 'Teniers Gallery' by T. van Kessel.
(Numbered by v. t. 2.)

- (52.) 110.—LAZARUS BEING LIFTED OUT OF THE TOMB. Copied from Pordenone.

Engraved on a double scale in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 58.)

BLLENHEIM.

- (53.) **III.—ST. NICHOLAS.** Copied from Paul Veronese.

He stands on a rocky shore; a ship in a storm is in the background. He is represented at full-length, wearing the mitre and episcopal robes. The three balls are on a book in his right hand.

St. Nicholas of Myra was invoked by persons in peril of their lives at sea. Harbours of refuge and chapels and altars on the sea-coast were formerly dedicated to him.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original picture, on canvas, half the size of life, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 34.

(Numbered by v. t. 64.)

- (54.) **II2.—ST. JOHN SEATED, WITH THE LAMB BY HIS SIDE.**

Copied from Paul Veronese.

An upright picture.

Engraved in the 'Teniers Gallery' by Q. Boel.

Dull grey in tone, like No. 51.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 143, No. 35.

(Numbered by v. t. 101.)

- (55.) **II6.—VENUS AND ADONIS.** Copied from Paul Veronese.

They are seated under the shade of trees and a large drapery. Cupid stands at the side of Venus, and dogs of the chase surround them.

Engraved in the 'Teniers Gallery' by T. van Kessel.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 141, No. 17.

(Numbered by v. t. 69.)

- (56.) **II7.—THE RESURRECTION.** Copied from Paul Veronese.

Four figures, one-third the size of nature. An upright picture.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

BLENHEIM.

The original is in the Belvidere Gallery at Vienna :
see Krafft's Catalogue, p. 143, No. 32.

(Numbered by v. t. 17.)

- (57.) 118.—ADAM AND EVE AFTER THE EXPULSION. Copied from Paul Veronese.

Our first parents are represented with their first-born seated under the shade of a rough wooden trellis covered with leaves. Adam stoops to collect water from a rill.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original is in the Belvidere Gallery at Vienna :
see Krafft's Catalogue, p. 139, No. 5.

(Numbered by v. t. 99.)

- (58.) 119.—THE SACRIFICE OF ISAAC. Copied from Paul Veronese.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 5.)

- (59.) 124.—JESUS ADDRESSING THE WOMAN ON HIS WAY INTO THE HOUSE OF JAIRUS. Copied from Paul Veronese.

A composition of fifteen figures, one-third the size of nature : see St. Mark v. 33.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original is in the Belvidere Gallery at Vienna :
see Krafft's Catalogue, p. 14, No. 52.

(Numbered by v. t. 11.)

- (60.) 125.—ESTHER APPROACHING AHASUERUS. Copied from Paul Veronese.

An elaborate composition, with many figures.

A dwarf seated on the ground by a large dog is prominent in the foreground. A turbaned figure seated at the foot of the throne has a dog in his lap.

Engraved on a double scale in the 'Teniers Gallery' by W. Hollart.

* * This picture is painted on canvas stretched on a frame, and the only one belonging to the Teniers series on that material.

(Numbered by v. t. 38.)

BLENHEIM.

- (61.) 127.—VENUS ENDEAVOURING TO DETAIN ADONIS FROM THE CHASE. Copied from Schiavone.

This composition is taken from the well-known picture now in our National Gallery. Cupid is here introduced flying away with a bird in his hand. A vase or metal jar lies in the corner.

Engraved in the 'Teniers Gallery,' where it is ascribed to Schiavone, by Q. Boel.

The original picture is in the Belvidere Gallery at Vienna, and attributed to the School of Titian: see Krafft's Catalogue, p. 14, No. 54.

(Numbered by v. t. 65.)

- (62.) 128.—THE INFANCY OF JUPITER. Copied from Schiavone.

Two Corybantes are seen blowing strangely crooked trumpets to drown the cries of the infant God, who is being suckled by his nurse.

Engraved in the 'Teniers Gallery' by T. van Kessel.

(Numbered by v. t. 71.)

- (63.) 130.—A HOLY FAMILY. Copied from Schiavone.

The infant Saviour bends from the Virgin's lap across the cradle to kiss St. John. Elizabeth, on the other side, leaning on a book, gazes at the children. A lamb lies in front of the Virgin's foot-stool.

Engraved in the 'Teniers Gallery' by C. Lauwers.

(Numbered by v. t. 110.)

- (64.) 131.—THE ESCAPE OF ÆNEAS. Copied from Schiavone.

He bears Anchises on his shoulders, who holds the palladium aloft. Ascanius runs at their side. The ship with persons embarking is in the distance.

Engraved in the 'Teniers Gallery' by C. Lauwers.

(Numbered by v. t. 70.)

- (65.) 132.—An Allegorical Subject. Copied from Schiavone.

Three female figures and a child.

Engraved in the 'Teniers Gallery' by T. van Kessel.

(Numbered by v. t. 79.)

- (66.) 134.—ADORATION OF THE SHEPHERDS. Copied from Schiavone.

An upright picture, with ruins in the background.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 13, No. 47. The figures are on a small scale.

(Numbered by v. t. 59.)

- (67.) 135.—An Historical Composition, with five principal figures. Copied from Schiavone.

A female kneeling before two armed warriors. She is attended by two women, one of whom holds a casket. Numerous figures in the background embarking with stores and treasure would indicate that the lady is about to depart.

Engraved in the 'Teniers Gallery' by Q. Boel.

(Numbered by v. t. 36.)

- (68.) 136.—An Historical Sketch. Copied from Schiavone.

Curius Dentatus, the Roman general, refusing the presents of the Samnites.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 146, No. 12.

(Numbered by v. t. 13.)

- (69.) 139.—CHRIST BOUND BEFORE PILATE. Copied from Schiavone.

Six half-length figures. The Saviour's hands are tied by cords. His dress is grey. Pilate wears red and yellow. A brown-toned picture.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 28.)

- (70.) 148.—THE ASCENSION. Copied from Bassano.

An upright picture with an arched top.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 37.)

BLENHEIM.

- (71.) 149.—PORTRAIT OF AN ECCLESIASTIC. Copied from Bassano.

Dressed in a white surplice, with dark eyes, moustaches, and beard, and a rather bald and round head. Seen to the elbows.

Engraved in the 'Teniers Gallery' by J. Troyen.
(Numbered by v. t. 1.)

- (72.) 150.—A SHEPHERD BOY PLAYING A PIPE. Copied from Bassano.

Crowned with vine leaves, and looking at the spectator. Engraved in the 'Teniers Gallery' by J. Troyen.

The original picture, in the Belvidere Gallery at Vienna, is signed on the background FRANC. BASS. FEC. It is painted on copper: see Krafft's Catalogue, p. 8, No. 8.

(Numbered by v. t. 32.)

- (73.) 151.—A LANDSCAPE, WITH SHEEP AND GOATS. Copied from Bassano.

Engraved in the 'Teniers Gallery' by Q. Boel.
(Numbered by v. t. 9.)

- (74.) 152.—THE GOOD SAMARITAN. Copied from Bassano.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 9, No. 12.

(Numbered by v. t. 26.)

The monogram **D** and 17 are marked on the back of the panel of this picture.

- (75.) 170.—ST. JEROME. Copied from Palma Giovane.

The saint is seen naked, seated among rocks reading the Scriptures. A skull is placed on a rock at his side. The lion sleeps in the foreground.

Engraved in the 'Teniers Gallery' by Q. Boel.
(Numbered by v. t. 102.)

- (76.) 171.—THE MAGDALENE DYING IN THE WILDERNESS. Copied from Palma Giovane.

BLENHEIM.

She is extended naked upon rocks; a skull in her hand, a book at her feet, and the vase of ointment on the ground at a little distance. A rough wooden cross is planted beside her. Rays of light descend upon her closing eyes.

Engraved in the 'Teniers Gallery' by T. van Kessel.
(Numbered by v. T. 72.)

- (77.) 172.—ST. JOHN IN THE WILDERNESS. Copied from Palma Giovane.

Seated among rocks holding a reed-cross. The lamb lies in the foreground.

Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. T. 52.)

- (78.) 173.—ST. MARY OF EGYPT DYING. Copied from Palma Giovane.

A very emaciated form, with long hair, reclining on a rock among wild trees. A cross made of branches of trees planted before her.

Engraved in the 'Teniers Gallery' by P. Lisebetius.
(Numbered by v. T. 96.)

- (79.) 174.—THE SAVIOUR RISEN FROM THE TOMB. Copied from Palma Vecchio.

He holds the banner of redemption, and exhibits the wounds in the hands and feet. A fine full-length figure.

Engraved in the 'Teniers Gallery' by R. Eynhouedts.
(Numbered by v. T. 68.)

- (80.) 175.—DANIEL IN THE LIONS' DEN. Copied from Palma Giovane.

An angel descends with a basket of loaves. Daniel is seated on the ground with his hands folded in prayer.

Engraved in the 'Teniers Gallery' by J. Troÿen.
(Numbered by v. T. 88.)

- (81.) 176.—ST. JOHN THE BAPTIST. Copied from Palma Giovane.

BLLENHEIM.

He is represented as a full-grown man drawing water from the spring. The lamb jumps up beside him, as if anxious for the draught.

Engraved in the 'Teniers Gallery' by J. Troÿen.

(Numbered by v. t. 49.)

(82.) 177.—A HOLY FAMILY. Copied from Palma Giovane.

The Virgin, seen to the knees, folds her hands in prayer as she observes the two infants embracing.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The picture is marked at the back **D**.

(Numbered by v. t. 80.)

(83.) 178.—CAIN KILLING ABEL. Copied from Palma Giovane.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 147, No. 22.

(Numbered by v. t. 40.)

(84.) 180.—SALVATOR MUNDI. Copied from Palma Giovane.

Resting the left hand on a globe, and raising the right in the act of blessing. A half-length figure.

Engraved in the 'Teniers Gallery' by J. Troÿen.

(Numbered by v. t. 47.)

(85.) 181.—ST. PETER. Copied from Palma Giovane.

A half-length figure, very aged, holding the book and one key only.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 109.)

(86.) 182.—ST. PAUL. Copied from Palma Giovane.

A corresponding figure to the preceding. He rests the book on a table, and retains the sword in his left arm; the right hand is raised, pointing upwards.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

(Numbered by v. t. 39.)

BLENHEIM.

- (87.) 184.—PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio.

Seen nearly to the knees, standing with one hand resting on her hip, and the other raised to her long, luxuriant light tresses. Dark background. Her dress is white; her hair light brown.

Engraved in the 'Teniers Gallery' by L. Vorsterman.
(Numbered by v. T. 77.)

- (88.) 186.—HERODIAS WITH THE HEAD OF ST. JOHN. Copied from Palma Giovane.

Clad in a gracefully-shaped dress, and with her hair peculiarly arranged. She looks at the spectator, and holds the head of the Baptist in a charger. A woman beside her wearing a peculiar coif, or head-dress, looks at the head and raises her hand. Figures half-length.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 12, No. 39.

(Numbered by v. T. 112.)

- (89.) 187.—ST. JUSTINA OF PADUA. Copied from Palma Giovane.

A seated figure, seen to the knees, with a book before her, and a dagger plunged into her bosom. Gondolas on the water are seen in the background.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. T. 103.)

- (90.) 190.—PORTRAIT OF A BEARDLESS OLD MAN. Copied from Palma Vecchio.

He wears a black cap over his long yellow-grey hair, and holds his black mantle with one hand. Sky and rocks form the background.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. T. 117.)

- (91.) 192.—ANGEL IN ADORATION. Copied from Palma Vecchio.

BLENHEIM.

Half-length figure with hands folded in prayer. The colour of the dress is a madder-red, with blue collar and rich brown hair.

Engraved in the 'Teniers Gallery' by L. Vorsterman.
(Numbered by v. t. 34.)

- (92.) 193.—ANGEL IN ADORATION. Copied from Palma Vecchio.

Companion picture to the preceding. The hands are crossed on the breast. The dress here is green.

Engraved in the 'Teniers Gallery' by L. Vorsterman.
(Numbered by v. t. 94.)

- (93.) 194.—PORTRAIT OF VIOLANTE, THE PAINTER'S DAUGHTER. Copied from Palma Vecchio.

Seen to the waist, wearing very full sleeves. One hand is visible. Her hair is flaxen and flowing. She wears a violet, in allusion to her name, on her bosom. Her sleeve is pale orange-brown, puffed or slashed with white and edged with black. A pale blue mantle over her left arm, hanging also behind the right shoulder.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original picture, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 11.

This picture is also introduced in the frontispiece to the 'Teniers Gallery,' engraved by Troyen.

(Numbered by v. t. 33.)

- (94.) 195.—PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio.

Richly dressed, with flaxen hair, and holding in one hand a fan of feathers. Seen to the waist.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 9.

(Numbered by v. t. 120.)

BLLENHEIM.

- (95.) 196.—PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio.

Dressed in rich green silk lined with orange, with a white under-dress, holding a small brown circular box in one hand. Her hair is a rich light brown, with dark eyes.

Engraved in the 'Teniers Gallery' by L. Vorsterman.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 12.

(Numbered by v. t. 54.)

- (96.) 197.—A NAKED FEMALE, partially enveloped in a richly-embroidered drapery. Copied from Palma Giovane.

Seen to the knees, crowned with white and pink flowers, and holding roses in her lap. Light brown hair and grey drapery.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. t. 31.)

- (97.) 199.—THE VIRGIN AND CHILD WITH SAINTS. Copied from Palma Giovane.

Half-length figures. St. Catherine with the wheel and palm-branch on one side, and St. John, as a bearded man, with cross and scroll attached to it, on the other.

(Numbered by v. t. 44.)

- (98.) 200.—APOLLO FLAYING MARSYAS. Copied from Palma Giovane.

Marsyas is bound to a tree. A violin lies near Apollo.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

(Numbered by v. t. 6.)

- (99.) 201.—PAN PLAYING ON HIS PIPES IN PRESENCE OF APOLLO AND MIDAS. Copied from Palma Giovane.
BLENHEIM.

Three figures in a landscape. Apollo holds the violin, and Midas has pointed ears.

Engraved in the 'Teniers Gallery' by T. van Kessel.
(Numbered by v. T. 55.)

- (100.) 202.—CAIN KILLING ABEL. Copied from Palma Giovane.

An upright square picture, with much breadth of shadow on the figures. Abel falls with his head towards the spectator.

Engraved in the 'Teniers Gallery' by P. Lisebetius.
(Numbered by v. T. 7.)

- (101.) 203.—VIRGIN AND CHILD AND SAINTS. Copied from Palma Vecchio.

The infant Saviour, clad in a little shirt, stands in the Virgin's lap, one of his feet being held in her right hand, and receives a banner from St. Ursula, who kneels with three other virgins at his feet. St. Ursula holds an arrow in her left hand. The female behind her (probably the votress of the picture) folds her hands in prayer; the others carry palm-branches of martyrdom. On the opposite side of the picture, St. Mark is seated, with his head covered, writing in a book. The lion crouches at his feet.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 8. It is engraved by Kotterba in Haas's 'Galerie de Vienne,' pl. 39.

Passavant, in speaking of this picture, says that it was removed, together with the rest of the collection, from Brussels to Vienna in 1657. The figures are nearly the size of life.

(Numbered by v. T. 98.)

- (102.) 209.—THE FALL. Copied from Paris Bordone.

Eve holds the apple towards Adam. He seems to avoid it.

Engraved in the 'Teniers Gallery' by Lisebetius.
(Numbered by v. T. 73.)

BLLENHEIM.

- (103.) 211.—VENUS AND CUPID. Copied from Paris Bordone.

Venus reclines on the ground under a tree, holding an arrow in one hand, and stretches the other towards Cupid, who approaches her with a basket of fruit. A rich landscape background.

Engraved in the 'Teniers Gallery' by P. Lisebetius.
(Numbered by v. T. 35.)

- (104.) 215.—THE BLIND LEADING THE BLIND. Copied from Domenico Feti.

A landscape with four figures.

Engraved in the 'Teniers Gallery' by Q. Boel.

Painted on very rough board.

(Numbered by v. T. 24.)

- (105.) 219.—ANDROMEDA: Copied from Domenico Feti.

Andromeda seated and bound to a rock surrounded by waves forms the centre of the picture. On one side Perseus, mounted on the winged steed Pegasus, descends upon the monster. On the opposite side numerous figures crowd the distant shore, whilst others are seated on the rocks above them observing the contest with intense anxiety. Clearly and freshly painted; excellent.

Engraved in the 'Teniers Gallery' by Q. Boel.

(Numbered by v. T. 105.)

- (106.) 220.—THE TRIUMPH OF GALATEA. Copied from Domenico Feti.

The sea-nymph is borne along the surface of the waves in a shell-car drawn by dolphins, and led by Naiads and Tritons. Cupid, with white wings, hovers in the air above her, holding aloft a fluttering pale crimson drapery. Polyphemus, a large brown figure, gazes upon her from a rock in the distance.

A brilliant and clear picture.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 147, No.

17. The figures in the original are small.

(Numbered by v. T. 10.)

BLLENHEIM.

- (107.) **221.—ST. MARGARET VICTORIOUS OVER SIN.** Copied from Domenico Feti.

She holds the demon at her feet by a cord, and looks upward to a flood of light which bursts over an altar with bas reliefs on it.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 153, No. 29.

(Numbered by v. T. 107.)

- (108.) **222.—THE MARRIAGE OF ST. CATHERINE.** Copied from Domenico Feti.

The infant Saviour seated on the lap of the Virgin places the ring on the finger of St. Catherine, who rests her right hand upon the broken wheel. St. Dominick, holding the lily, with the star on his forehead, and St. Peter Martyr, with a knife penetrating his head, stand on each side. A circle of stars surround the head of the Virgin. An arch and curtain compose the background.

A grand composition, with full-length figures on a large scale, and coloured with a force and richness resembling Guercino. St. Dominick, with dark brown hair, is clothed in black. St. Catherine, with a white sleeve, wears a dark crimson robe.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

The original, painted on canvas, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 31, No. 46.

Engraved also by Axmann in Haas's 'Galerie de Vienne,' pl. 82.

(Numbered by v. T. 57.)

- (109.) **226.—ST. PETER IN REPENTANCE.** Copied from Guido Reni.

An octagonal picture. A very aged head; both hands are seen.

BLLENHEIM.

Engraved in the 'Teniers Gallery' by L. Vorsterman.
The original is in the Belvidere Gallery at Vienna :
see Krafft's Catalogue, p. 45, No. 22.

(Numbered by v. T. 118.)

- (110.) 227.—SUSANNA AND THE ELDERS. Copied from Guido.

Three full-length figures.

Engraved in the 'Teniers Gallery' by T. van Kessel.

(Numbered by v. T. 27.)

- (111.) 233.—SUSANNA AND THE ELDERS. Copied from Guido.

Half-length figures. Susanna wears a turban.

Engraved in the 'Teniers Gallery' by P. Lisebetius.

There is a repetition of the original of this picture in the National Gallery.

(Numbered by v. T. 14.)

- (112.) 232.—ST. JEROME SEATED BEFORE HIS CELL, AND HOLDING UP A CRUCIFIX. Copied from Dosso Dossi.

A long picture, remarkable for the punning device by which the painter expressed his name. A human bone is thrust through a large letter D in the foreground. A church, with figures at the entrance, is observable in the distance. A large book is open before the saint, and the lion slinks away, as if frightened, up the steps of his retreat.

Engraved in the 'Teniers Gallery' by Q. Boel.

The original picture, upon canvas, is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 49, No. 8.

It is also engraved by Kovatsch in Haas's 'Galerie de Vienne,' pl. 15.

Passavant observes that the original has been much injured by time.

(Numbered by v. T. 23.)

- (113.) 236.—ANGELS BEARING THE BODY OF ST. CATHERINE.

A composition of six figures. A boy angel at one
BLENHEIM.

side sits upon the broken wheel, and raises a crown with both hands. The sword is behind him. On the opposite side a child holds the palm of martyrdom.

Engraved in the 'Teniers Gallery' by J. Troyen.

The inscription on this plate attributes the original to "C. Byioni."

(Numbered by v. T. 20.)

- (114.) 238.—ECCE HOMO. Copied from Varotari or Padovanino.

A half-length figure of the Saviour crowned with thorns; the hands tied, and holding a reed.

Engraved in the 'Teniers Gallery' by J. Troyen.

The inscription on this plate attributes the original to "P. Varrotary."

(Numbered by v. T. 66.)

- (115.) 239.—MATER DOLOROSA.

A half-length figure. Companion to the preceding picture.

Engraved in the 'Teniers Gallery' by J. Troyen.

(Numbered by v. T. 83.)

- (116.) 241.—MARTHA IMPLORING HER SISTER MARY MAGDALENE TO ABANDON HER VANITY. Copied from G. B. Lopicino.

Mary is seated at her toilet, whilst a maid arranges her profuse tresses of hair. The vase of ointment is on the table beside her looking-glass. Martha, covered with a white hood, wrings her hands in agony.

The figures are seen to the knees.

Engraved in the 'Teniers Gallery' by J. Troyen.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 37, No. 19.

(Numbered by v. T. 114.)

- (117.) 242.—PORTRAIT OF AN ECCLESIASTIC. Copied from Vincenzo Catena.

BLENHEIM.

A half-length figure, representing a canon in a robe of violet patterned silk, holding a large book upright on a table before him with both hands. He is beardless, and wears a dark cap over his dark and rather short-cut hair.

Perhaps one of the simplest and most impressive of the whole series.

It is a rather pale picture in point of general tone. The background is light grey.

A pink scarf is thrown over his right shoulder. The dress is blue-grey with broad sleeves. The folio volume is pale brown. His complexion is fair, with dark hair.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The original picture, nearly the size of life, and painted on wood, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 20, No. 33. The picture is inscribed on the upper part of the plain grey background, "VINCENTIUS CATENA PINXIT."

(Numbered by v. t. 108.)

In addition to these are three pictures which do not belong to the Teniers Series:—

(118.) A.—TRAVELLING BEGGARS REPOSING, WITH A DONKEY.

Painted on canvas stretched on a frame.

Of doubtful authenticity.

(Numbered by v. t. 18.)

(119.) B.—THE SNAIL GATHERERS.

Two men and a woman. The latter points to the snail's horns.

Of doubtful authenticity.

Painted on canvas stretched upon board. Marked II at the back.

(Numbered by v. t. 19.)

(120.) C.—PORTRAIT OF A VENETIAN SENATOR.

A half-length figure, turned to the right, bald-headed, BLENHEIM.

with a grey forked beard ; in black robe, edged with grey fur. Both hands shown. It is painted on linen laid upon wood.

(Numbered by v. t. 46.)

The remainder of this series of paintings by Teniers seems to have been dispersed. Two very fine ones, Nos. 64 and 68, both engraved by Lisebetius, are in the Royal Collection at Windsor Castle. The originals are in the Belvidere Gallery at Vienna. Others are also in the collection of Lord Spencer at Althorp.

BLENHEIM.





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